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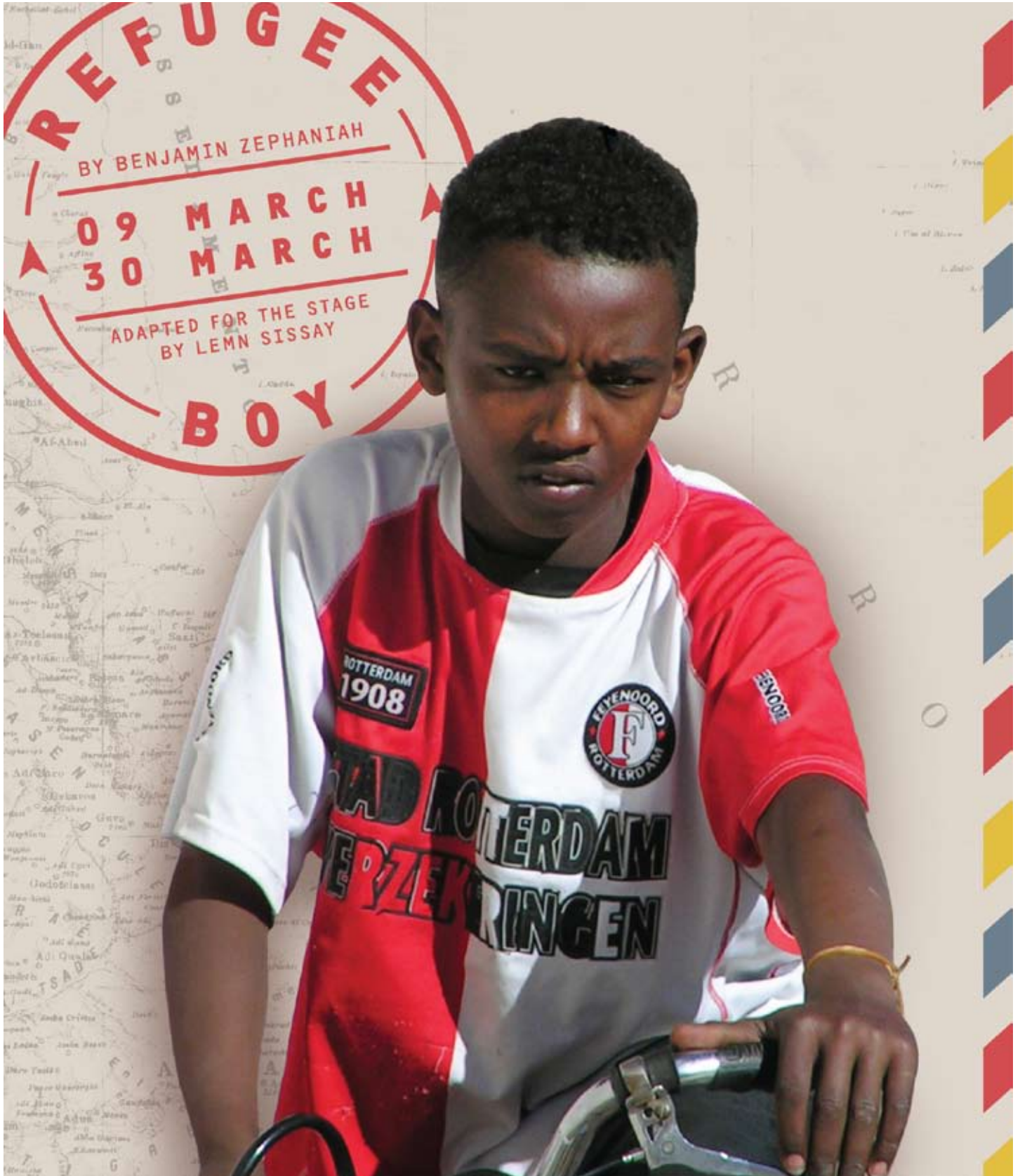
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# WYPLAY HOUSE

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ADAPTATION: A RESOURCE GUIDE

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# Hello,

and welcome to the Refugee Boy Resource Guide: Adaptation

This guide has been written in partnership with The Refugee Council, City of Sanctuary, The Children's Society and City of Leeds School and is suitable for those who work with young people in education or community/ youth settings.

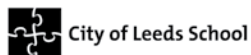
We hope this guide will offer a unique personal insight into the plight of asylum seekers and refugees in the UK and offer advice on how to explore and develop young people's understanding of the issues and challenges these people come across in their home countries and in the UK.

This resource will also aim to challenge any misconceptions young people may have about refugees and asylum seekers and encourage them to act responsibly and question what they can do to welcome refugees into new surroundings.

We are birds of the same nest  
We may wear different skins,  
We may speak in different tongues,  
We may believe in different religions,  
We may belong to different cultures,  
Yet we all share the same home -  
our Earth.  
Born on the same planet  
Covered by the same skies  
Gazing at the same stars  
Breathing the same air  
We must learn to happily progress together  
Or miserably perish together,  
For man can live individually,  
-But can survive only collectively.

Atharva Veda

We hope you find this guide useful and that it helps you to actively instil a sustainable model of welcome in your own school, youth or community setting for refugees and asylum-seekers



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# Useful Definitions



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## **A refugee**

is a person who 'owing to a well-founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group, or political opinion, is outside the country of his nationality, and is unable to or, owing to such fear, is unwilling to avail himself of the protection of that country' (Article 1, 1951 Convention). Someone with refugee status has leave to remain and the right to work or to claim benefits.

## **An asylum-seeker**

is someone who has asked the Government for refugee status and is waiting to hear the outcome of their application. They are allowed to stay whilst they're waiting. They are not allowed to work and have a different system of benefits.

## **A refused asylum-seeker**

is someone whose claim has been refused. They may be deported but they may collect further evidence to re-start their claim. They are not allowed to work and may not be able to claim benefits. Many become homeless.

## **An economic migrant**

is someone who has moved to another country to work. EU migrants often fall into this category.

## **An illegal immigrant**

is someone who has either entered a country illegally and not made themselves known or who has overstayed and has no legal right to stay. They are not allowed to work or claim benefits.

# Some facts about refugees

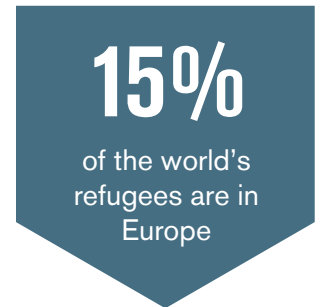
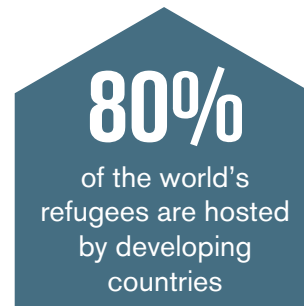
As of the beginning of 2012, the population of refugees, pending asylum cases and stateless persons made up 0.33% of the population of the UK.

The vast majority of refugees stay in their region of displacement. Four fifths (80%) of the world's refugees are hosted by developing countries like Pakistan and Kenya. 15% of the world's refugees are in Europe.

Under the 1951 convention, people have the right to claim asylum in any safe country. Most asylum-seekers do not choose to come to the UK; arrangements are often made by an agent. Those that chose to come to the UK mostly came because of family or friends here or because they believed their human rights would be respected.

In the UK, the top ten countries that asylum-seekers come from are:

Based on 2012 UKBA figures. Some of these countries have war and conflict, others have political repression or poor human rights.



1	Iran .....	2,477
2	Pakistan .....	2,418
3	Sri Lanka .....	1,756
4	Afghanistan .....	1,271
5	Eritrea .....	797
6	China .....	778
7	Nigeria .....	732
8	Libya .....	722
9	Sudan .....	688
10	Bangladesh .....	616



Most asylum cases are turned down by the Home Office. In 2011, 26% of negative decisions were overturned by judges at the appeal stage.

The majority of asylum seekers do not have the right to work in the United Kingdom and so must rely on state support. Housing is provided, but asylum seekers cannot choose where it is, and it is often 'hard to let' properties where no one else wants to live. Financial support is available, and is currently set at £36.62 per person, per week, which makes it £5.23 a day for food, sanitation and clothing.



For more info see:

[www.refugeecouncil.org.uk/practice/basics/truth.htm](http://www.refugeecouncil.org.uk/practice/basics/truth.htm)

[www.unhcr.org/about-us/the-uk-and-asylum.html](http://www.unhcr.org/about-us/the-uk-and-asylum.html)

[www.refugee-action.org.uk/RAP/PDFbooklets/RAPbook2011\\_UK.pdf](http://www.refugee-action.org.uk/RAP/PDFbooklets/RAPbook2011_UK.pdf)



# Issues faced by asylum-seekers and refugees

A survey by the Refugee Council in 2011 found that 82% of British people believe protecting the most vulnerable is a core British value. However, negative attitudes towards asylum-seekers are common. Many people get confused between asylum-seekers, refugees and economic migrants and think asylum-seekers are here to get jobs or benefits. In fact, an asylum-seeker is someone who says their life is in danger in their own country and has applied to stay in the UK. A refugee is someone who has had their claim decided and has been allowed to stay.

Some of the issues an asylum-seeker faces...

## Uncertainty about their future

A decision can take a long time, it is difficult to collect evidence and the asylum system is really tough and complicated

## Trauma

Experiences in their home country often leave asylum-seekers with symptoms of trauma, which can include depression, flashbacks and memory loss. This makes it more difficult to cope with all the other things going on. Most asylum-seekers have also left family behind and will be worried about their safety

## Being moved around

Asylum-seekers are not allowed to work so they rely on government support whilst their claim is being decided. As part of this, they can get moved around a lot. This makes it difficult to make friends and get to know things in your area

## Sub-standard accommodation

Asylum-seekers usually get put in the houses no one else wants. They often have to share with people they don't know and sometimes even have to share a room

## Low financial support

Asylum-seekers get less money than people on benefits, which means they live below the poverty line. One type of support called section 4 is provided on a card that is topped up and can only be used in some shops - it can't be used for things like bus fare

## Language

Trying to navigate the system in a different language is difficult and access to English classes can be challenging

## Discrimination

Lots of asylum-seekers face prejudice and even hate crimes where they live

## Destitution

There are different points in the system where an asylum-seeker can find themselves without anywhere to live and without any form of financial support. They may rely on friends, charities or can end up sleeping on the street. They will face difficulty accessing homeless shelters. Some end up looking in bins for food.

## Detention

Asylum-seekers can be detained during the process. This includes families with children.

# Issues faced by asylum-seekers and refugees

You might think that getting refugee status is an end to all these problems and it is a time for joy but there are other problems too:

## Problems with accommodation

you can't stay in your asylum accommodation once you get refugee status so there's often a gap whilst people move into Council housing (and they don't get to skip the queue)

## Stuff

people often get refugee status and have nothing except their clothes. They can apply for an integration loan but in the meantime, have to rely on donations or borrow basic things like a bed and pots and pans

## Integration

language may still be an issue and it's hard to find a job. Refugees may also face prejudice and hate crimes. English classes can also be difficult to access.



For more info see:  
Joseph Rowntree destitution study:  
[www.jrct.org.uk/text.asp?section=0001000200030006](http://www.jrct.org.uk/text.asp?section=0001000200030006)  
For more information about ways to help destitute asylum-seekers,  
please contact your local City of Sanctuary group.

# Refugee Boy a story about arriving, belonging and finding home

The novel, *Refugee Boy*, was written by Benjamin Zephaniah in 2001. Alem is fourteen, in London with his father on the best holiday he has ever had, only then the unthinkable happens. He awakes to find himself alone, a stranger in an unfamiliar country. Overnight he has become a refugee. As a violent civil war rages back home, Alem's Ethiopian father and Eritrean mother make the heartbreaking decision to leave him in London, on his own but hopefully safe at last. Guided by the Refugee Council and social services Alem's new life brings with it new challenges from court hearings to children's homes to life changing friendships and loving foster families. Amidst this turmoil, Alem determines to take control, to transcend his refugee label, to become Alem Kelo - an African, a Peacemaker and no longer just a Refugee Boy.

A newly commissioned adaptation of Benjamin Zephaniah's powerful novel has been created by the Playhouse with award winning poet, playwright and performer Lemn Sissay. Of Ethiopian and Eritrean heritage, he describes himself as Habersha, and like Zephaniah's protagonist, was brought up in the social care system in the UK, (a story which he recounts in his play *Something Dark*). *Refugee Boy* paints a realistic, painful but hopeful picture of the challenges facing a young refugee alone in a strange country.

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# Who's who in Refugee Boy



## Alem

Fourteen years old and of Ethiopian and Eritrean heritage. With both countries at war he is safe in neither place and his father takes him to England for safety, leaving him there alone. Alem's mother dies a brutal death on the border of both countries which brings his father back to England and Alem and his father fight together for permission to stay in the UK. A brave, inspirational and courageous young man who, despite facing huge challenges back home and in the UK manages to strive through everything life throws at him with courage and humility.



## Mr Kelo

Alem's father of Ethiopian heritage from the Amhara tribe. Circumstances beyond his control mean that Mr Kelo has to make a very difficult decision and leave his son alone in a new country in order to have a safe future. He nor his wife are welcome in Eritrea or Ethiopia as they are both viewed as traitors. He is a person of great integrity, strength and compassion.



## Mr Fitzgerald

A man who has also made a journey across the sea albeit a shorter one from Ireland to England, many years ago. He and his wife have lived in Meanly Road, London since 1977 when they got married at eighteen years old. They have one daughter and have been foster parents for many years to lots of different young people like Alem who need to find a place of safety and refuge. He is a kind and generous man.

# Who's who in Refugee Boy



## Ruth Fitzgerald

Only child of the Fitzgerald family, Ruth has become accustomed to having different young people staying in her family home who are fleeing persecution or needing safety. She has a maturity and understanding beyond her years and during the course of the play, goes through a journey of self-discovery as she comes to terms with the loss of one of the young people her parents' fostered before Alem arrives. She is afraid of getting too close to anyone again but eventually she begins to warm to Alem and look upon him as a brother.



## Mrs Fitzgerald

Like her husband, Mrs Fitzgerald also comes from Ireland and knows what it feels like to settle and live in a new country. Even though England is much closer to Ireland than Africa, Mr and Mrs Fitzgerald may still have faced some challenges in adapting to a new country and may have felt sad at leaving friends and family behind to begin a new life. We are not sure of the reasons why the Fitzgeralds left their home country but they are both caring and compassionate individuals who can relate to feelings of displacement and they strive to help young people like Alem who need protection, a 'home' and somewhere to 'belong'



## Mustapha

Car obsessed and a good friend to Alem. Alem meets Mustapha in the children's home he is sent to before he goes to stay with the Fitzgerald family. Mustapha teaches Alem about how to look after and protect himself against other young people in the home who are cruel to him, particularly the character Sweeney.

# Eritrea and Ethiopia

## Ethiopia

*“As the family lay sleeping, soldiers kicked down the door of the house and entered, waving their rifles around erratically and shouting at the top of their voices”*

Taken from the novel Refugee Boy

## Eritrea

*“As the family lay sleeping, soldiers kicked down the door of the house and entered, waving their rifles around erratically and shouting at the top of their voices”*

Taken from the novel Refugee Boy

Alem’s family is welcome in neither country... his mother is Eritrean, his father is Ethiopian and are both looked upon as ‘traitors’ in both countries. Eritrea and Ethiopia are at war with one another and Alem and his family are victims of its destruction and horror through no choice of their own.

## Eritrea and Ethiopia



## Eritrea



Green stands for the fertility of the country for agriculture, blue stands for the sea (red sea), and red for the blood lost in the fight for freedom.

- Population: 4.1 million
- Life expectancy: 56 years
- Capital: Asmara

## Ethiopia



Blue represents peace, the star represents diversity and unity, and the sun’s rays symbolise prosperity. The green stands for the land, yellow stands for peace and hope, and red is symbolic of strength.

- Population: 64.1 million
- Life expectancy: 45
- Capital: Addis Abbaba

# The Conflict

The conflict between Eritrea and Ethiopia has been a long and arduous battle – spanning many years with much loss of life and resulting in a devastating impact on the economic growth of both countries and their people. Many young people and their families have fled both countries to seek asylum here in the UK.

1902

Eritrea was an Italian Colony and Ethiopia an independent state.

1952

In 1952, the United Nations sought to establish Eritrea as an autonomous entity (free to make own decisions) federated with Ethiopia (linked to strive for common purpose) as a compromise between Ethiopian claims for sovereignty and Eritrean aspirations for independence.

However, 10 years after this was established, Ethiopia decided to annex (invade and conquest) Ethiopia, resulting in a 32-year struggle with devastating consequences for both countries.

1998

In 1998, tensions escalated into a full scale war over a border dispute relating to the town of Badme, claimed by both countries as their own. The war resulted in approximately 80,000 deaths of soldiers and civilians including many children and resulted in huge poverty and starvation for people in both countries.

1993

In 1993, in a referendum supported by Ethiopia, Eritreans voted almost unanimously for independence, leaving Ethiopia landlocked (without access to ports). Disagreements continued over access to border areas.

2000

On December 12 2000, Eritrea and Ethiopia signed the Algiers Agreement. The Agreement set out to

- Terminate hostilities permanently between both countries and refrain from the threat or use of force
- Release all prisoners of war and all other persons detained as a result of the conflict
- Provide humane treatment to each other's nationals and persons of each other's national origin within their respective territories

However, conflict still continues in both countries and relations are still extremely difficult. Many people are still being forced to find sanctuary in neighbouring countries to escape the violence and food shortages that have resulted due to the conflict. Vast amounts of money has been spent on the war and the civilians are still suffering.



# The John Holmes Educational Trust for Eritrea

Jane Plastow is a Professor of African Theatre at the University of Leeds and has been travelling and working in Eritrea since Independence in the early 1990s. Jane's work in Eritrea and with Masters Degree students in Leeds has resulted in her having many friends and contacts in the country.



The John Holmes Educational Trust for Eritrea is a small charitable trust based in Leeds. The objectives of the trust are to advance the education of the pupils at village schools in Eritrea by providing and assisting in the provision of facilities for education at the schools. The work grew out of in service teacher training and theatre with primary school pupils examining their experience of the education system in Eritrea, conducted by two friends, John Holmes and Jane Plastow. Both John and Jane had been involved with Eritrea since shortly after its independence in 1991 and then found themselves teaching at Leeds University.

When Eritrea gained its independence only 9% of the population had been to school. That figure has

now been pushed up to around 60%. However rural schools suffer from lack of resources and teachers with minimal training. We have been working for the last few years with Bogu school, in a village a few miles from the second city of Keren in central Eritrea. The school teaches in the minority language of Bilen and is both a primary and middle school.

In the first couple of years of involvement John and Jane raised money by running half marathons to put solar panels in the school. These give power to classrooms and to teachers houses which are provided by the local community; they also powered a TV which many villagers came to watch at night.

Sadly only a few weeks after their second run, John Holmes died suddenly. This is why the Trust is in his name. Since that time with the help of local friends and businesses they have been able to put water into the school, renovate the toilets, set up a computer suite and build and stock a library. They have also helped with child centred teacher training, established a football field, and with the support of KitAid have provided sports equipment for football and volleyball. All decisions on the next priorities are made in consultation with the village committee which runs Bogu, and every penny raised goes to the school (the team always fund their own travel).



# The John Holmes Educational Trust for Eritrea

The Trust has also developed a partnership between Newlaithes Primary School in Leeds and Bogu. Children from both schools have exchanged and shared scarpbooks with each other. Children from Leeds wanted to show their counterparts in Eritrea what life is like for a child in England. After looking at these, the Eritrean children created a scrapbook of their own which the team then brought back to Leeds and presented to Newlaithes. This part of the project was so successful that Newlaithes are applying to become partners with the school in Bogu through the British Council's Global Schools Partnership.

The next priorities are to put in proper floors for the classrooms the community has built from their own time and resources – all building has been freely carried out by the community – putting in a large underground water tank to harvest rain water in this arid area.

The Trust relies completely on the work of the trustees and other supporters to raise money for each trip through sponsored activities and donations. If you would like to help, please contact the Trust via their website.



For more information and to look at recent films made about the John Holmes Education Trust's work please visit their website [www.thejohnholmeseducationaltrustforeritrea.org.uk](http://www.thejohnholmeseducationaltrustforeritrea.org.uk)

# Interview with Benjamin Zephaniah — Writer of Refugee Boy



**Refugee Boy encourages us to delve deeper and discover more about our own heritage and background. Could you tell us a little about yours and how it may have influenced the writing of your novel?**

My mother is from Jamaica, my father is from Barbados, I was born in Birmingham, I speak English, Urdu, and Chinese, but deep down I feel African. I know that when I go to Africa I begin to feel very British, but that's because I miss Aston Villa, and I walk like an English man. Still that doesn't stop me from identifying with the struggle of Africans. I feel they are my relatives. So it's natural for me to go to my spiritual homeland when telling stories. Not always, but many times.

**Have you ever travelled to Eritrea or Ethiopia and if so how did your experiences there impact on the novel?**

I went to Ethiopia during the war, and one night I was taken by Eritrean fighters to see how they were organised. I saw them training, I saw their hospital in the mountains, they were proud, but for me it was very sad because for me it was like seeing a family at war. They should be united in a mission to better the continent of Africa and its people.

**Do you think that it's important to carry out specific research before writing a novel or any piece of writing? What kind of research did you undertake to write Refugee Boy?**

It's usually best for your first novel(s) to be written from your own experiences, but even then there are things you will have to research. I didn't have to do much research when it came to writing Refugee Boy because I lived with many refugees, so I just ate with them a lot, but when it came to the legal procedures I had to write them and then get them checked. It is important to research. If I read something that I know is not right, I go off the book. Fiction is making things up, but if they are placed in the real world that world must feel real.

**How did you decide on the title of the novel?**

I just ask myself what the book is about. It's about a refugee boy, so that's the title.

**Are any of the characters in the novel inspired by people you know or encountered in real life?**

Most of the novel is inspired by people I have met, but the book is not the story of any single one. I think of all the stories I have heard, and create a new story, being careful to keep it realistic.

**To what extent do you think Alem is changed by his experiences in the novel?**

He was always compassionate and thoughtful, but now he is wiser, he appreciates life more, he's probably out there working with the poor.

**Does writing a novel present any different challenges compared to writing poetry?**

Novels are very different. They take over me when I write them and I can't think about anything else. My poetry is mainly about me and my world view, but when I write novels I have to become other people and see the world through their spectacles.

**Your novel is read by many children and young people and studied widely in schools. What kind of questions would you like these young readers to ask themselves after reading Refugee Boy?**

I want them to question the press, I want them to question everything, but most of all I want them to understand that anyone can become a refugee, and so they must be compassionate. I want them to understand that the biggest victims of wars are not the politicians or even the soldiers; it's the civilians, ordinary children, women, men, and animals.

*Benjamin Zephaniah is a world renowned poet, novelist, playwright, lyricist, musician, presenter and professor. His first book of poetry PEN RHYTHM was published when he was 22, yet it was through the performance of his work that he revolutionised the British poetry scene. Performing both on stage and on television he brought poetry out of the academic world and into the living-rooms of ordinary people. He is a prolific writer of poetry, novels, plays and non-fiction for both adults and children. Benjamin has performed his poetry and music throughout the world to critical acclaim. He also spends much of his time working with human rights, animal rights and other political organisations.*

# The British — by Benjamin Zephaniah

Serves 60 million

Take some Picts, Celts and Silureses

And let them settle,

Then overrun them with Roman conquerors.

Remove the Romans after approximately 400 years

Add lots of Norman French to some

Angles, Saxons, Jutes and Vikings, then stir vigorously.

Mix some hot Chileans, cool Jamaicans, Dominicans,  
Trinidadians and Bajans with some Ethiopians, Chinese,  
Vietnamese and Sudanese.

Then take a blend of Somalians, Sri Lankans, Nigerians

And Pakistanis,

Combine with some Guyanese

And turn up the heat.

Sprinkle some fresh Indians, Malaysians, Bosnians,

Iraqis and Bangladeshis together with some

Afghans, Spanish, Turkish, Kurdish, Japanese

And Palestinians

Then add to the melting pot.

Leave the ingredients to simmer.

As they mix and blend allow their languages to flourish

Binding them together with English.

Allow time to be cool.

Add some unity, understanding, and respect for the future,

Serve with justice

And enjoy.

Note: All the ingredients are equally important. Treating one ingredient better than another will leave a bitter unpleasant taste.

Warning: An unequal spread of justice will damage the people and cause pain. Give justice and equality to all.

# Interview with Lemn Sissay — Lemn Sissay talks to us about his role in adapting the novel...



**Refugee Boy encourages us all to delve deeper into our own heritage and background. Could you tell us a little about yours?**

I am a British Citizen, of Ethiopia, of parents both born in Ethiopia but who were defined as different as the country split, I am a collection of molecules, a human being, an alien to one person and familiar to another. I am a migrant. I am from my roots. I am established and I am constantly renewed.

My heritage? I am born of the stars of the earth, of a seed and of splitting cells. I am born of a dream in my parents mind. My heritage is mixed and whole. My heritage is as much of a dream as it is of a man and woman. My heritage is as much of a country as it is of the imagination. I refuse to be defined by borders when I am born of light – light has no borders and nor do I. Borders are constructs to rule and control. I am unruly and uncontrollable.

**What inspired you about the novel Refugee Boy to want to adapt it for the stage?**

Refugee Boy celebrates the indomitable spirit of a boy like me - Alem. I am inspired by the writer Benjamin Zephaniah, a living breathing hero, so when he decided that I could write the adaptation it was impossible to refuse. I had to take this golden opportunity to explore his incredible book for the stage. It was also very risky but Refugee Boy is already a successful novel

**Have you ever visited Ethiopia or Eritrea and if so, have your experiences there influenced your work in adapting the novel?**

I have visited both Eritrea and Ethiopia many times. My father died in 1974. He was a pilot for Ethiopian airlines. The plane crashed on New Years Day (In Ethiopia New years day is September 11th) and he

was flying passengers to Eritrea from Ethiopia. His plane crashed in the Simeon Mountains. But my own experience is beneath the script. Working on an adaptation is different to working on a play of ones own. It was important to use the source material of the book in the play. My own story is a whole play of its own.

**Do you think Refugee Boy is an important novel for young people to read? If so, why?**

Refugee Boy is a very important novel for young people to read if they want to enrich their lives. It shows how resourceful the young are. We are all refugees in many ways. We migrate from childhood to adulthood. Alem migrates from childhood to adulthood. We migrate from towns to cities, from cities to towns. Even being born is a form of migration so when you read this story of a refugee you see in refugee boy that Alem is experiencing something that many of us do. The challenges that he overcomes show how great we are when the pressure is on.

**What was the main challenge in adapting this novel for the stage?**

The main challenge in adapting this novel for the stage is to let go of the novel. It may sound strange but it's important. Also I REALLY did not want Benjamin to hate it. Because he's a very nice person. Imagine if he hated what I'd written. I'd have been mortified.

**What advice or tips would you offer young people on the process of adapting a novel for the stage?**

Don't think you have to include every part of the story. Choose the best bits and explore.

*Lemn Sissay is a poet and a playwright and an associate artist at London's Southbank Centre. He is author of five books of poetry spanning twenty five years. He reads on stages throughout the world. He is an honorary Doctor of Letters and was awarded the 2010 travelling award scholarship from the Society of Authors. His play SOMETHING DARK is the winner of a RIMA award and has been performed throughout the world. INTERNAL FLIGHT, a television documentary about his life was made by the BBC. In 2010 he was made a MBE by the Queen for services to literature. Patron of The Letterbox Club and The Reader Organisation, he is Education Ambassador for Arvon Foundation and Trustee of World Book Night*



# Adapting Pencil me in — a writing workshop for Year 7 and 8

Liz Chillington, Advanced Skills Teacher for English from City of Leeds School has put together the following writing workshop activities suitable for Year 7 and 8 on the theme of 'Adaptation'.

## Introduction

The following materials can be adapted to suit a range of opportunities, anything from a one-hour speed-writing workshop to a 6 lesson mini scheme to a whole day's creative writing session. The sequence of suggested activities can be followed but each step tailored to the needs of your students or to the time frame in which you are delivering. You can also shift the emphasis to meet your intended outcomes by deciding if the final product will be a screenplay or a stage script and whether you would like the students to publish or perform their finished adaptations.

## Workshop sequence

### 1. Finding a way in...

Give each student a pencil and ask them to brainstorm what the pencil means to them, what they might say to the pencil, what situations/scenes a pencil might be in and what a pencil might mean to someone else. Model the use of exploratory language, 'could', 'might', 'maybe', 'perhaps' etc.

**Issue Resource Sheet 1**, ask students to record some of their lines of thought and then share these around the group inviting students to respond to/ expand on others' contributions.

### 2. Meeting the poem...

**Issue Resource sheet 2**, read and discuss the poem with students to develop initial responses and link to the previous activity then steer the discussion to think about situations which might have led the speaker to the conclusions of each stanza. Tell students that they are going to adapt the poem into short scenes and clarify the difference between adaptation and dramatisation. Develop the pencil's possible perspectives using **Resource Sheet 3**, go through the poem line by line and write down what the pencil might be thinking about the writer and/or the writer's situations.

### 3. Starting to write...

Option 1; divide the class into groups. Each group has one main stanza (group of 30 = 6 groups of 5, 2 per main stanza). Encourage groups to brainstorm, taking it in turns to scribe, until a workable idea surfaces and then develop. Depending on your planned outcome this could be a opportunity for the group to develop the scene through improvisation.

Option 2; students work individually choose a stanza or part of a stanza to develop, encourage students to think about characters, setting, main action, play script/screenplay conventions .

### 4. Script-writing...

Introduce script-writing conventions and explain this session will involve very focused writing. Set clear time limits for writing and for scene length. Encourage them to write and not get too bogged down by discussing/ thinking about each line as there will be time to re-draft. Use adult facilitation to keep the writing moving. After an appropriate period of time ask groups/writers to share what they think is the best line written so far/ the best idea etc. and encourage reflections from other groups/writers. Continue to write until the deadline.

### 5. Read through/ edit/ redraft – finalise

Set a new time deadline; re-focus on editing rather than generating ideas.

### 6. Publish or perform



# Adapting **Pencil me in** — a writing workshop for Year 7 and 8

## Teacher notes

### Activity 1 Finding a way in...

This is about engaging with the topic of the poem, opening the creative senses to experimentation and encouraging students to adopt an exploratory approach.

### Activity 2 Meeting the poem...

For the purposes of adapting the poem to short scenes 1 seems to be about why he needs the pencil (secrets, fears, tears...) 2 about how the writing develops and benefits the writer and 3 about the adult self reflecting on a writing life. The main writing activity is to adapt the poem to create short scenes not dramatise the words of the poem. They could use single lines as lines of dialogue in a scene but steer them towards creating scenes that could frame the writing of the poem rather than just reproduce it in a transcribed form.

### Activity 3 Starting to write...

Workable ideas could be -

The speaker is being bullied, one of his 'fears', and the group write a scene showing the bullying and then the speaker retreating home to write

A scene showing the speaker waking from a dream, being comforted and then writing

A scene showing the speaker being praised or rewarded for his writing in school

A scene showing the speaker talking to fans at a book signing

### Activity 4 Script-writing...

You can find script writing conventions explained at all these sites, choose the one which best fits your students/focus.

[www.bbc.co.uk/writersroom/send-a-script/formatting-your-script](http://www.bbc.co.uk/writersroom/send-a-script/formatting-your-script)

[whartoncenter.com/pdfs/ypf/ypf\\_sample\\_script.pdf](http://whartoncenter.com/pdfs/ypf/ypf_sample_script.pdf)

[www.bbc.co.uk/bitesize/standard/english/lit\\_form/script/revision/1/](http://www.bbc.co.uk/bitesize/standard/english/lit_form/script/revision/1/)

[www.scriptfrenzy.org/howtoguides](http://www.scriptfrenzy.org/howtoguides)

### Activity 5 Read through...

You can adapt this stage to your circumstances, could you move to a computer room or use lap tops to re draft first versions straight to screen? If you are leading up to group performances could each group member produce their own script.

### Activity 6 Publish or perform...

Again adapt to your needs; final scripts could be word processed and displayed, groups could perform the finished scenes, work could be used for written assessments, the scripts could receive mini Oscar style awards for best character, best line etc. etc.

# Resource — Sheet 1

This pencil could be...



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# Pencil me in —

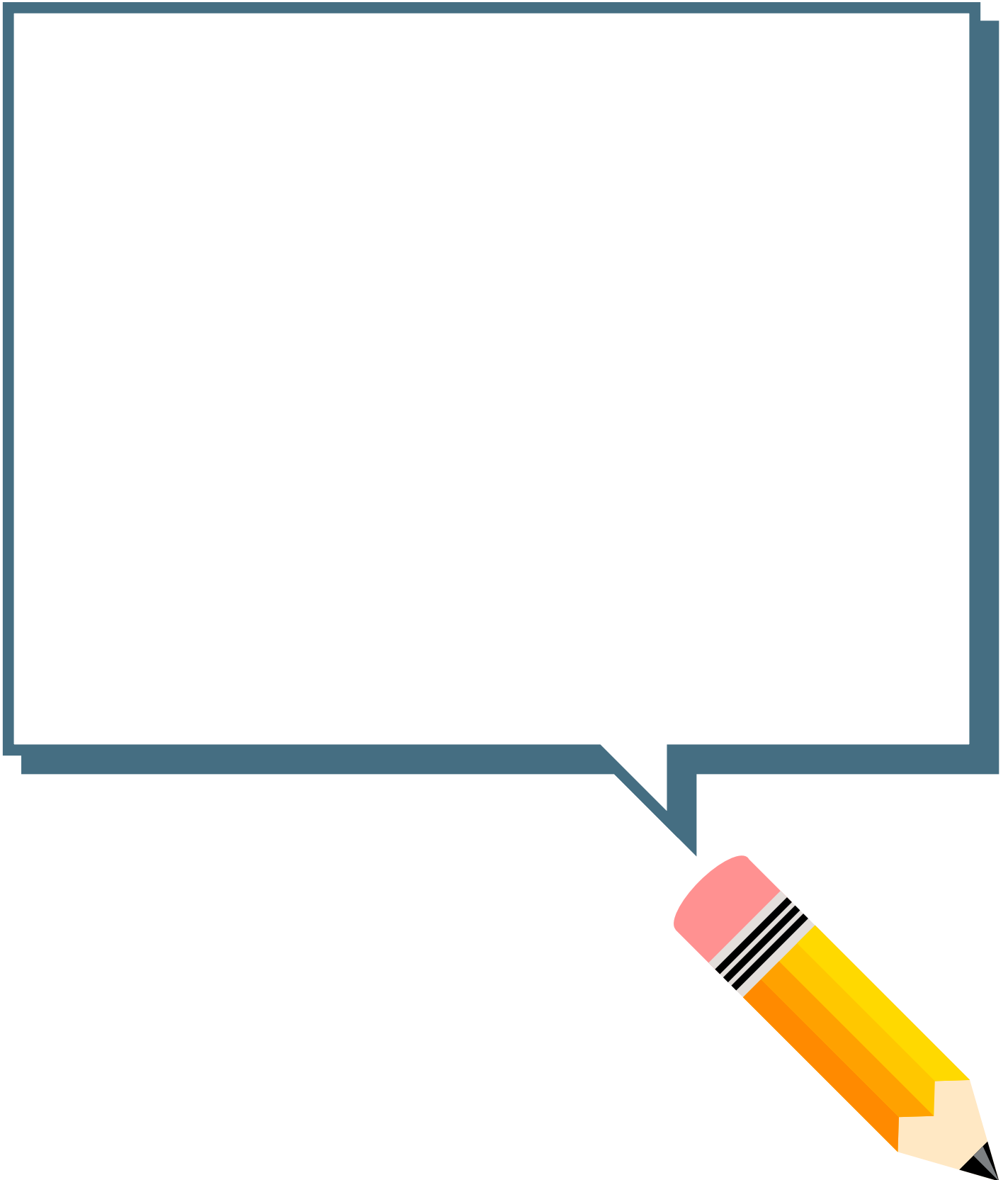
## by Benjamin Zephaniah

I know a pencil  
Full of lead,  
It knows the thoughts  
Within my head,  
It knows my secrets  
And my fears,  
It draws a line  
Right through my tears.  
I know a pencil  
Old and grey,  
Willing to work  
Both night and day,  
Fat and lovely  
Light and fine,  
It moves with me  
Through space and time.

Be they good  
Or be they bad,  
It tells of all  
The dreams I have,  
And when I have  
No oar to row,  
It writes a way  
And lets me go.  
When baby words  
Are crying loud,  
It touches words  
And makes me proud,  
A work of art  
It is no fake,  
It really has  
A point to make.

This pencil sees  
The best of me,  
The worst  
And all the rest  
Of me,  
And as I go  
Through puberty,  
It changes all my  
Poetry.  
It goes with me  
On all my tours,  
It fought with me  
In all word wars,  
And peacefully  
This pencil tries  
To help me learn  
And make me wise.

Every pencil needs a hand  
And every mind needs to expand,  
I know a pencil,  
What you see  
Is me and it  
In harmony.



# Refugee Boy: Dramatic Exploration with WYP Youth Theatre

Youth Theatre Director, Gemma Woffinden has been exploring the text of Refugee Boy with young people in sessions. She shares some ideas below...

## Task 1

Read Chapter three 'This is War' from the novel and discuss the key events that lead up to Alem and his father travelling to England. Discuss how these events could be represented through a series of still images. Using placards titled with the characters names, retell the narrative of chapter three through a series of still images. This is a useful way to explore Alem's experiences and tell his story using simple drama techniques. Characters could speak lines from the chapter; you could add a narrator and also ask the students create simple soundscapes to further explore the events and emotions in the scene.

Students can wear placards titled Eritrea and Ethiopia to show how the Kelo family moved between places and the war that meant they were persecuted.



## Task 2

Read the preface of the novel. Discuss the differences and similarities in the way the story is told and the events that take place. Who is telling this story? Ask students how they could show an audience the same things happening in two places at the same time or the idea of history repeating itself.

In groups of six, ask students to show how the soldiers refused to let the family stay in Eritrea or Ethiopia. Which lines of dialogue could be used in the scene? How can you communicate the action of the novel on stage through the movement and facial expression of the actors? The use of repeated choral movements, speaking in unison and a split stage could be some techniques to explore.

To develop this work further you could look at the stage adaption of this part of the novel. Read Scene 5 from Lemn Sissay's play Refugee Boy (please contact [aobheann.kelly@wyp.org.uk](mailto:aobheann.kelly@wyp.org.uk) for a copy of this scene). Discuss how this part of the story has been told in the play. What are the similarities and differences? Could this extract of the play be added in some way to your devised work based on the preface from the novel? Could the stage directions in the script; 'BANG BANG BANG', 'wood split' and 'the soldier screamed', be added to create a soundscape?

These tasks are very useful for highlighting the very different ways we can interpret the same piece of writing whether it is a devised or scripted piece of drama.

*Catherine Hawthorn from WYP Youth Theatre wrote the following poem in response to the themes from Refugee Boy...*



# Stars — by Catherine Hawthorn

(WYP Youth Theatre – Wed 14-16s)

If the stars could speak what would they say?  
If they could see would they also weep?  
Or hide their shining faces from the world below  
Turn away and flee  
Find a different home  
Where fire light does not replace their own.  
Where guns don't split the night  
and ruin the peace

You say that star I see is dead.  
But I still see the light.  
So what right do you have to call something dead?  
What right do you have to take life?  
To snuff out a candle and say it was the wind  
It was your hand  
Not the air  
It was your gun  
not his  
I cry for your blackened fingertips  
Because no matter how hard you try  
Those embers still exist

So desist  
You won't win  
Stars are untouchable  
The light they leave in people's lives  
It's irrevocable  
When I stare at the sky I do not see your face  
There's no room for you here  
There's too much light.

# Common Ground Schools Project

Accompanying our production of Refugee Boy, West Yorkshire Playhouse has collaborated with representatives from The City of Leeds School, The Children's Society (HEARTS service - Helping Each Asylum seeker and Refugee To Settle), The Refugee Council (Yorkshire and Humberside) and our local City of Sanctuary team, to plan and deliver a series of enriching, meaningful and sustainable educational projects and resources including the Common Ground Pilot Project.

## Common Ground: A Pilot Project

We have recruited two local Primary Schools and one Secondary school to work with us in launching a pilot project. Each school will receive:

- An awareness - raising session, delivered by the Refugee Council Talks Team and The Children's Society
- A sharing of personal refugee testimonies
- A practical drama workshop focusing on children's human rights and discovering what British born children and refugee or asylum-seeking children share in common with each other rather than what sets them apart
- An African fusion dance workshop: Mulembas d'Africa by Angelina Abel. Mulembas focuses on the fusion and marrying of the Angolan dance culture with contemporary rhythms and dance styles. For Angelina dance means to release the energy, expand the soul and embrace the roots
- Abatimbo Burundi Drummers workshop  
The group consists of refugees from Burundi living in Yorkshire and Lancashire. Burundi Drumming is energetic, powerful, joyful, entertaining and captivating



This is an example of welcome messages to new arrivals in the school written by one of our Primary Schools involved in the project

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# Information about our Partners in the Common Ground Schools Project



## Refugee Council

The Refugee Council is one of the leading charities in the UK working directly with refugees, and supporting them to rebuild their lives. We also speak for refugees using our direct work as an evidence base, and ensure refugees have a stronger and more influential voice in decisions that will affect them. The Refugee Council Talks Team raises awareness about the reality of seeking asylum. Their sessions give recipients an insight into the asylum process by focussing on the personal impact of seeking asylum in Britain. For more information about our work, please go to [www.refugeecouncil.org.uk](http://www.refugeecouncil.org.uk)



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## City of Sanctuary

City of Sanctuary is a national movement of local people and community groups committed to creating a culture of welcome and safety, especially for refugees seeking sanctuary from war and persecution. We want to build this culture across every sphere and sector of society, Wherever refugees go, we want them to feel safe and find people who welcome them.

Local City of Sanctuary groups have been established in over 30 cities, towns and boroughs up and down the UK. To find out more and get involved, go to [www.cityofsanctuary.org](http://www.cityofsanctuary.org)



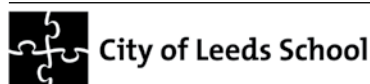
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## The Children's Society: HEARTS service

(Helping Each Asylum Seeker and Refugee to Settle)

The HEARTS team provides support to refugee and asylum seeking children and young people in the Leeds area. Primary and Secondary school programmes are delivered to city centre areas to improve achievement, integration and inclusion of young people.

[www.childrengroup.org.uk](http://www.childrengroup.org.uk)



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## City of Leeds School

City of Leeds School is a vibrant inner city school serving both its local communities; of Woodhouse, Hyde Park, Little London, Headingley, Burley and Harehills and many wider world communities through the diverse backgrounds of the children who attend the school. It celebrates creativity, the arts and the enriching power of diversity and in 2011 became the first secondary school in England to gain School of Sanctuary status.

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# The Children's Society

Nola Pugh, International New Arrivals Project Worker for the HEARTS service at The Children's Society works very hard to welcome and support young people who have fled their home countries to find safety in Leeds. She shares some excellent activities to explore with young people below in order to develop more of an understanding of the situations and challenges young people may face in a new country like the UK and what we can do to help them feel welcome:



## Who are The Children's Society?

With over 75 programmes and children's centres throughout England, The Children's Society work with over 50,000 of the most disadvantaged children every year. With them we fight childhood poverty, harm and neglect.

Our network of programmes includes children who are refugees. We transform the lives of many more children by pressurising government and local authorities to change policy and practice to protect them, and we challenge the negative attitudes that perpetuate harm and injustice.

The Children's Society HEARTS project promotes the inclusion of refugee and asylum seeking children and young people living in the Leeds area.

The service advocates on behalf of asylum seeking children and young people and their families to ensure that they have access to various rights and entitlements. We work in partnership with schools to deliver awareness raising sessions which increase the understanding of asylum. We deliver activities to promote children's rights and encourage community cohesion. We also co-ordinate a rolling life skills programme aimed at unaccompanied asylum seeking children to help them settle and integrate.

# Seeking Refuge — Hamid's journey from Eritrea

[bbc.co.uk/learningzone/clips/seeking-refuge-hamid-s-journey-from-eritrea/13806.html](http://bbc.co.uk/learningzone/clips/seeking-refuge-hamid-s-journey-from-eritrea/13806.html)



Seeking Refuge – Hamid's journey from Eritrea  
Duration: 04:08

Ten year old Hamid from Eritrea had to flee his country and seek refuge in the UK. Once he had reached safety, he accessed a service from The Childrens Society HEARTS Project who later supported him to share his story.

This powerful and moving animation explores how Hamid had to flee his country and how he has found adjusting to life in the UK. Having to leave behind his father who was later killed, Hamid describes the struggles of coming to terms with his father's death, as well as settling into a new country.

This animation was first broadcast on the Learning Zone on BBC Two in June 2012 as part of the programme Seeking Refuge.

It is a dynamic resource for all areas of the curriculum lending itself in particular to PSHE and Citizenship, but also English, Geography, RE, History and Art. The film provides a clear illustration of why some people have to flee their country, and therefore help raise questions about persecution and war, also sparks discussion around what it's like for children adapting to life in the UK. In PSHE, it could support thinking and discussion about emotional health, looking at the effects of the loss or separation of a loved one, friends and family or a home. In an English lesson the animation could be a starting point for writing activities providing an example of narrative and describing personal experiences.

## Suggested group discussion questions for primary school.

- What difficult things happened to Hamid?
- How do you think Hamid felt when leaving his country?
- What helped Hamid?



# Activity Two — Communication Game

## Aims

To experience language barriers and create empathy towards international new arrivals.  
To explore non verbal ways of communicating  
To share ideas about how we can support the communication needs of children who are new to English.

Describe the following scenario to the class:

I'd like you to imagine that a war has broke out between x and y city. (The two nearest cities to where they live).

Child soldiers are being recruited and its not safe for you to stay at home! You must leave quickly and seek refuge. You are sent to Sweden to stay with an aunt. It's your first day of school. How might you be feeling?

On your first day of school there are some important things that you want to say.

You don't know any Swedish and your class mates do not know any English!

Working in pairs, communicate the message on your card to your partner without speaking any English. After your partner has guessed what you are saying, swap over.

## De-brief questions

How did that feel?  
Did you use anything to help you communicate?



## Suggested Cards

I need to go to the toilet,  
where is it?

I don't have any friends,  
can I play with you?

I didn't know it was PE  
today, I haven't got my PE  
kit with me!  
What should I do?

I'm really hungry what  
time is lunch time?

# Activity Three — Fleeing

Standing in a circle, throw an object around the group.

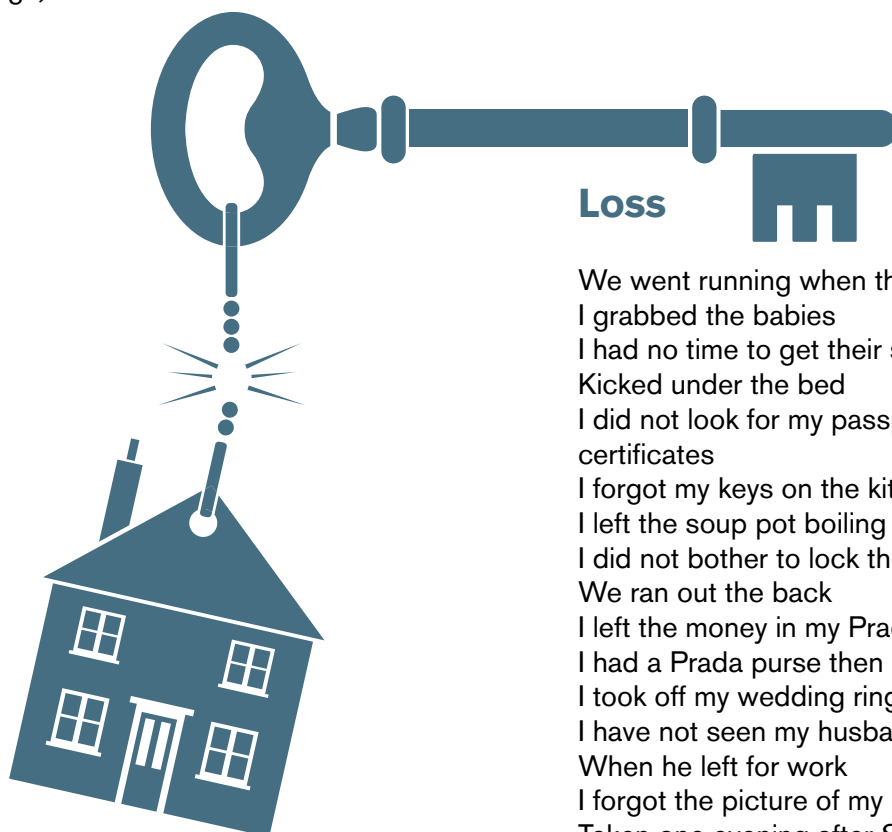
**A** When you catch the object say a name and country you would like to live and why (suggested prompts, work, study, visit family, better weather, way of life, nice food?)

**De-brief** – people migrate for lots of reasons. Its important to make a distinction between those who choose (e.g. – move to work, study or for lifestyle reasons) and those who are forced (those who are seeking refuge)

**B** If war broke out in your home town and you needed to flee to safety. What one item would you take and why?

**C** Read the Poem – Loss

**Learning point** – the reality for many seeking refuge is they leave urgently, not having time to gather their possessions. This can result in a deep feeling of loss.



## Loss

We went running when the rebels came  
I grabbed the babies  
I had no time to get their shoes  
Kicked under the bed  
I did not look for my passport and their birth certificates  
I forgot my keys on the kitchen table  
I left the soup pot boiling over on the stove  
I did not bother to lock the front door  
We ran out the back  
I left the money in my Prada purse  
I had a Prada purse then  
I took off my wedding ring at the first checkpoint  
I have not seen my husband since that morning  
When he left for work  
I forgot the picture of my mother  
Taken one evening after Sunday service  
Before she passed away  
I forgot my senses  
My self  
My skin

Written by Danielle Taana Smith  
Born in Liberia

# The Refugee Voice —

## Listening to the experiences of young refugees

### The Refugee Voice – Listening to the experiences of young refugees

The Refugee Voice is a powerful collection of stories told by a group of five young refugees who access The Children's Society HEARTS service.

It features a range of experiences such as why they came to the UK, what their journey was like, and how life in the UK has been. These recordings capture many aspects of their life in the UK – some good, some heartbreaking. For a full copy of the audio resource please contact The Children's Society on 0113 236 3900

Please see below for more information about the tracks in Refugee Voice

### Listen to Track 3: What do you miss about your home country?

#### Questions for the group –

What did the young people miss about their home country?

How do you think they felt?

What could help?

#### Experience of school

Listen to young refugees tell us what their experiences of education

### Listen to Track 9: What was it like going to school in England?

A: The education itself was excellent but being at a school where you are not wanted is not great at all. Tears were in my eyes all the time.

A: It was very good but my English wasn't good. I can't speak English like the other people who speak English at school. I think I can remember I had a fight with some people at school.

A: The primary school which me and my brother went to was very different because we were the only Africans kids so yes it was a bit strange for us.

A: I like to study in England where you have better resources, facilities and also better opportunities.

A: I like college because I am learning English, playing football. I have friends.

### Listen to Track 10: How did the other children make you feel at school?

A: Other Children made me feel like I'm a nobody, like I don't belong there. They made me feel like death is the key.

A: The other children were kind and helpful to me. It was great for me and it was very nice.

A: It depends on the person because if you do respect you'll have respect. I was myself and I'm always respecting people. I've been really nice to people so I've made lots of friends.

A: I felt they did welcome me to the country, the class and to the college.

# The Refugee Voice —

## Listening to the experiences of young refugees

### Listen to Track 11: How did the teachers treat you?

A: The teachers were loving most of them knew what was happening so they stood by me. Just a few teachers never believed me about what I was saying about being bullied.

A: The teachers treated me fairly, just like the other children. The teachers were very good. They were mostly generous, helping people, nice teachers.

A: I really like all my teachers they were very helpful and have been very kind and were nice to me and supported me. I'm thankful for them.

A: The teachers were friendly, they gave us extra help with English.

### Listen to Track 12: What was good about school?

A: Education was great. I got to do everything I wanted to do.

A: I like the subjects that we do in school like science.

### Listen to Track 13: What was bad about school?

A: Just being rejected and bullied and being left was horrible thing about being at school. For example –The way other children would look at me, made me feel like I was so different and I didn't belong in school. Another time I made a friend a boy who came to England from another country became my friend. But that made the other children bully me more because he was a boy and I was a girl.

A: After two months I had a fight again with an English guy because he said "You cannot play football there" And I told him he was being racist. We had a fight and

the policemen talked to us and we just stood there. We didn't fight again.

A: Well the schools here are different to my country. Everything's a bit different because in my countries school they have a boy's school and a girl's school. Also you go to school six days a week and only have Sunday off. Where here it's a mixed school and it's only five days a week.

Refugee children tell us that if they have a happy school experience, it can give them the strength to get through the other challenges in their lives. You can make a big difference in welcoming them and helping them to settle in their new school.

# Welcome

The Refugee Council and City of Sanctuary Team and The Children's Society offer excellent advice on what we can do to welcome asylum seeking or refugee children into our schools and community...

## What's it like being an asylum-seeker or refugee child in school?

"I had to sit all by myself. People did not play with me because if they asked me questions I didn't know how to answer" (Fatia, Somalia)

"You say that you don't understand English, you think they talk about you... so you sit alone in a corner" (Amin, Somalia)

"It is awful to leave your country. I left alone. You never know when you are able to go back again and visit family and friends... all of your memories of life is there—you have to leave everything" (Akram, Iraq)

"I was really shy because I didn't know what to do, what to say" (Valdemar, Angola)

"I had to come here. It wasn't a choice. I had to... I knew nobody, I was just indoors all the time... If you stay alone, just with other refugees then obviously you're not going to learn much" (Ahmed, Zanzibar)

"It was really scary and I was really nervous. At first I didn't know any English and the language was really difficult... They started to get nice to me and I was starting to speak to English people" (Gulsen, Turkey)

"They was laughing at me 'You can't speak English'... I was quite upset" (Maheria, Afghanistan)

"The most thing that helps me is when teachers be friendly. That is so nice" (Zakiah, Afghanistan)

## Activity – Create a welcome poster!

- Give Post It Notes out to each child.
- Ask the class to each write or draw three things that they could do to help a new child feel welcome at school.
- Invite a volunteer to come to the front and share their welcome ideas with the rest of the group.
- Invite each child to come and stick their ideas on a 'welcome poster' on the wall.





# Issues asylum-seeking and refugee children face in school:

- Being new
- Making friends
- Speaking English might be an issue
- Feeling isolated if no one else is going through a similar experience
- Trauma from previous experiences – symptoms of trauma could include flashbacks and difficulty remembering
- Sometimes children face racism and bullying. They might not want to disclose their immigration status for fear of a negative reaction
- If they're new to the country, the way the school does things might be quite different to the school where they were before
- Worries about things going on at home – their parents might be worried about their case, they might get moved around, they may have very little money (this can also lead to worries about uniform, free school meals, not having the same stuff as everyone else etc)



Experiences of school prior to coming to the UK can vary dramatically, depending on the situation children have come from. They could have had a very good education but had to flee suddenly or they could have faced lots of disruption because of war and may have had to move around a lot.

School is very important and can bring a sense of stability and normality at a difficult time.

**Some children arrive in the UK by themselves. They may stay with family, if they have any in the UK, or they may be placed with a foster family or in a children's home.**

# What can you do as a school?

Learn about becoming a School of Sanctuary

– visit [www.cityofsanctuary.org/schools](http://www.cityofsanctuary.org/schools)

Contact your local group to find out more.

Create a welcoming environment and demonstrate a commitment to inclusion and equality

- Take action to stop bullying
- Have books available in children's home languages
- Create displays that celebrate diversity and the different languages that children speak / countries that they come from
- Learn about other cultures and encourage children to share their culture – maybe have an international week!

Learn about asylum-seekers and refugees as part of the curriculum and provide training to staff - contact your local Schools of Sanctuary group to arrange a refugee speaker or a workshop surrounding refugee issues. They can also put you in touch with local refugee artists. You could also have lessons on the theme of 'sanctuary.'

Look at admission procedures. Some families may need help filling in forms

Use interpreters where needed but don't use children to interpret

Be aware of children in school that may be from an asylum-seeking or refugee family – they don't have to identify themselves if they don't want to but be aware of other indicators

Look at your induction procedures

- Create a welcome pack for new pupils and their families
- Have a planned induction programme
- Loan a PE kit and uniform or look at options for buying these cheaper second-hand
- Check if a bus pass is needed
- Establish a 'buddy' system
- Have access to a bilingual dictionary in class
- Children may need to see the school nurse for a check-up

Make sure you have a system in place to support children who are suffering from trauma or who are struggling to cope

Think about employing a refugee support teacher or team who would

- Support children when they start
- Provide EAL support
- Act as a point of contact or in an advisory capacity

Work with local refugee community organisations and youth services to help with access to extra-curricular activities

Have a 'conversation club' for children that don't speak English

Improve home-school liaison

If a pupil is at risk of deportation, there are things you can do to help. Think about joining 'Schools Against Deportations.' See [www.irr.org.uk/news/national-declaration-against-deportations-of-school-students-launched/](http://www.irr.org.uk/news/national-declaration-against-deportations-of-school-students-launched/)

# What is a School of Sanctuary?

A School of Sanctuary is a school that is committed to being a safe and welcoming place for those seeking sanctuary. This could be people whose lives were in danger in their own country, who have troubles at home or are just looking for a space of safety.

A School of Sanctuary is a school that helps its students, staff and wider community understand what it means to be seeking sanctuary and to extend a welcome to everyone as equal, valued members of the school community. It is a school that is proud to be a place of safety and inclusion for all.

Four schools in Leeds have become Schools of Sanctuary and others are working towards the award! The awarded schools are: St Mary's Primary School, Hovingham Primary School, Talbot Primary School and City of Leeds School.

## There are three simple principles to being a School of Sanctuary:

1. Learn about what it means to be seeking sanctuary
2. Take positive action to embed concepts of welcome, safety and inclusion within your school and the wider community
3. Share your vision and achievements – be proud!

To learn more, visit [www.cityofsanctuary.org/schools](http://www.cityofsanctuary.org/schools) to find the contact details of your local Schools of Sanctuary group.

## How do we become a School of Sanctuary?

- Visit [www.cityofsanctuary.org/schools](http://www.cityofsanctuary.org/schools) and read through the principles, criteria and examples of activities you may already be doing.
- Talk to someone from your local Schools of Sanctuary team or contact [coordinator@cityofsanctuary.org](mailto:coordinator@cityofsanctuary.org) if there is no group in your area
- Think about what you're already doing and other things you could do to meet the principles
- Start filling in the evidence sheets and complete these as you go along
- Meet up with someone from your local Schools of Sanctuary team after 6 months and we'll fill in a progress report together to see how you're getting on
- When you've got all your evidence together, submit your portfolio for consideration
- A panel will decide whether or not to award 'School of Sanctuary' status. We may have suggestions for improvements to be made before you get the award.
- If you're successful, there'll be a celebration event and award presentation to celebrate your success!

## A school visit

To arrange a refugee speaker to come to your school and give a talk, visit [www.cityofsanctuary.org/schools](http://www.cityofsanctuary.org/schools) to find the details of your local Schools of Sanctuary group

# Activity Ideas by The Refugee Council and The Children's Society

## Suitable for Foundation Stage to Key Stage 5

### Activity One

Everyone should start in an area of the room that represents their allocated country—England, Northern Ireland, Scotland or Wales. The journalist will read out news about the changing situation in your country. As the situation changes, decide whether you will stay or move to another country.

### Activity Two

Think of 5 things you would take with you if you had to leave your country. Draw or write these items in a suitcase. Discuss what you would take and what you would miss.

### Foundation level

Paddington Bear

[www.youtube.com/watch?v=zgLD5Nk2JCg](http://www.youtube.com/watch?v=zgLD5Nk2JCg)

How does Paddington feel when he arrives?

What is it like being new?

How do Mr and Mrs Brown help him?

Foods from around the world

Make a fruit salad with fruits from around the world!

Think about how the different parts go together to make something great.

Learn about different countries

Check out the great artefact boxes available through DEC

[www.leedsdec.org.uk/artefactboxes.php](http://www.leedsdec.org.uk/artefactboxes.php)



# Activities — for Key Stage One

## Carly's Story

[www.youtube.com/watch?v=oF1HGfg2bSo](http://www.youtube.com/watch?v=oF1HGfg2bSo)

How does Carly feel at the beginning of the film? How does she feel at the end?

What problems does Carly face on her travels?

Why do the different people, animals and groups turn Carly away? How does Carly feel after being turned away?

How could the groups have behaved differently?

## Learn a song! 'Refuge'

by Howard Goodall

[www.singup.org/songbank/song-bank/song-detail/view/44-refuge/](http://www.singup.org/songbank/song-bank/song-detail/view/44-refuge/)

Extract:

*"There's always someone standing on their own outside the crowd.*

*Who looks bewildered and confused.*

*They try to make some sense of all the jostling and*

*The jokes, but still they don't look that amused.*

*What place, what life, what did they leave behind?*

*What sights, what sounds, what thoughts are on their minds?"*

## I could not live without...

Sit in a circle and ask each pupil to talk about an object they've brought in, why it's important to them and how would they feel if they didn't have it anymore.

You could also talk about things they don't have with them, people or pets.

Ask them to imagine they have to run away from danger. What would they take with them?

## Books to read for Key Stage One

### The Silence Seeker

by Ben Morley

When a new family moves next door, Joe's mum explains that they are asylum-seekers. Joe hears that they are silence seekers, especially as Mum adds that they need peace and quiet. When he sees a young boy from the family sitting disconsolately on the steps, Joe decides to help him find a quiet place in the noisy and chaotic city.

- For ages 5-7

Activity sheet available from [www.tamarindbooks.co.uk/activitysheets/TAMARIND\\_ACTVTY\\_3.pdf](http://www.tamarindbooks.co.uk/activitysheets/TAMARIND_ACTVTY_3.pdf)

### The Colour of Home

by Mary Hoffman

The story of Hassan's first day at an English school, after his family flee war in Somalia. It describes his sadness and how the school helps him feel welcome and settled.

- For ages 5-11

### The Librarian of Basra

by Jeanette Winter

The true story of a librarian's struggle to save her community's collection of books during the war in Iraq

- For ages 5-11



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# Activities — for Key Stage Two

## **BBC Seeking Refuge Series**

Animated stories of children fleeing

### **Navid's journey from Iran**

[www.bbc.co.uk/learningzone/clips/seeking-refuge-navid-s-journey-from-iran/13805.html](http://www.bbc.co.uk/learningzone/clips/seeking-refuge-navid-s-journey-from-iran/13805.html)

### **Ali's journey from Afghanistan**

[www.bbc.co.uk/learningzone/clips/seeking-refuge-ali-s-journey-from-afghanistan/13767.html](http://www.bbc.co.uk/learningzone/clips/seeking-refuge-ali-s-journey-from-afghanistan/13767.html)

### **Hamid's journey from Eritrea**

[www.bbc.co.uk/learningzone/clips/seeking-refuge-hamid-s-journey-from-eritrea/13806.html](http://www.bbc.co.uk/learningzone/clips/seeking-refuge-hamid-s-journey-from-eritrea/13806.html)

### **Juliane's journey from Zimbabwe**

[www.bbc.co.uk/learningzone/clips/seeking-refuge-juliane-s-journey-from-zimbabwe/13803.html](http://www.bbc.co.uk/learningzone/clips/seeking-refuge-juliane-s-journey-from-zimbabwe/13803.html)

### **Rachel's journey from a country in Eurasia**

[www.bbc.co.uk/learningzone/clips/seeking-refuge-rachel-s-journey-from-a-country-in-eurasia/13804.html](http://www.bbc.co.uk/learningzone/clips/seeking-refuge-rachel-s-journey-from-a-country-in-eurasia/13804.html)

See the teacher's guidance on [www.bbc.co.uk/learningzone/downloads/Seeking\\_Refuge\\_Teacher\\_Resources.pdf](http://www.bbc.co.uk/learningzone/downloads/Seeking_Refuge_Teacher_Resources.pdf)

### **Amnesty International 'Seeking Sanctuary' Resource Pack**

A pack with activities, worksheets and resources for ages 8-12

[http://amnesty.org.uk/uploads/documents/doc\\_17808.pdf](http://amnesty.org.uk/uploads/documents/doc_17808.pdf)

### **Leeds DEC Topic Box on Refugees and Asylum-seekers**

A box of books resources you can borrow for a half-term or full term

[www.leedsdec.org.uk/topicboxes.php](http://www.leedsdec.org.uk/topicboxes.php)

# Activities — for Key Stage Two

Books to read for Key Stage Two

## **Shadow**

by Michael Morpurgo

The story of Amam, a boy from Afghanistan fleeing the Afghan war. A dog will guide Amam and his mother through the endless journey to the UK. Once in the UK, Amam makes friends with Matt, with whom he shares a passion for football. Their friendship is interrupted when Amam and his mother are detained for deportation.

For ages 9+

## **My Childhood Under Fire: A Sarajevo Diary**

by Nadja Halilbegovich

Nadja's story is a first-hand account of life during the Bosnian war, told through the eyes of a child.

For ages 9-12

## **Mai Ya's Long Journey**

by Sheila Cohen

The true story of Mai Ya, a young Laotian girl born in a Thai refugee camp after her parents fled their country in the Vietnam war. The story follows her journey to America where she faces a new challenge: balancing her heritage with her newly adopted culture.

For ages 7-12

## **Zlata's Diary**

by Zlata Filipovic

The diary of a young girl trapped in Sarajevo when war broke out in 1992. Useful to compare to 'Anne Frank's Diary.'

For ages 9-11

## **The Name Jar**

by Yangsook Choi

When Unhei, a young Korean girl, moves to America with her family, she wonders if she should choose a new name. Her classmates suggest lots of new names but nothing seems to fit. Does she need an American name?

## **One Day We Had to Run!**

Children's stories and paintings depict the experiences of refugee children alongside background information about Somalia, Sudan and Ethiopia which help to explain why refugees flee from these countries.



# Activities — for Key Stage Three

## BBC Learning resources on ‘Seeking Sanctuary’ listed under Key Stage Two

### Oxfam ‘Iraq: War and Peace’ resource

Information and activities about the conflict in Iraq  
[www.oxfam.org.uk/education/resources/iraq-war-and-peace](http://www.oxfam.org.uk/education/resources/iraq-war-and-peace)

### Oxfam Rights Around the World

[www.oxfam.org.uk/education/resources/developing-rights](http://www.oxfam.org.uk/education/resources/developing-rights)

## Books to read for Key Stage Three

### Refugee Boy

by Benjamin Zephaniah

The story of Alem, a young boy forced to live in London whilst his parents face separation from their son and from each other at the time of the Ethiopian-Eritrean war

- For ages 11+

Session plans available

[www.britishcouncil.org/refugee\\_boy\\_session\\_1.pdf](http://www.britishcouncil.org/refugee_boy_session_1.pdf)

[www.britishcouncil.org/refugee\\_boy\\_session\\_2.pdf](http://www.britishcouncil.org/refugee_boy_session_2.pdf)

[www.britishcouncil.org/refugee\\_boy\\_session\\_3.pdf](http://www.britishcouncil.org/refugee_boy_session_3.pdf)

[www.britishcouncil.org/refugee\\_boy\\_session\\_4.pdf](http://www.britishcouncil.org/refugee_boy_session_4.pdf)

[www.britishcouncil.org/refugee\\_boy\\_session\\_5.pdf](http://www.britishcouncil.org/refugee_boy_session_5.pdf)

[www.britishcouncil.org/refugee\\_boy\\_session\\_6.pdf](http://www.britishcouncil.org/refugee_boy_session_6.pdf)

[www.britishcouncil.org/refugee\\_boy\\_session\\_7.pdf](http://www.britishcouncil.org/refugee_boy_session_7.pdf)

[www.britishcouncil.org/refugee\\_boy\\_session\\_8.pdf](http://www.britishcouncil.org/refugee_boy_session_8.pdf)

[www.britishcouncil.org/refugee\\_boy\\_session\\_9.pdf](http://www.britishcouncil.org/refugee_boy_session_9.pdf)

[www.britishcouncil.org/refugee\\_boy\\_session\\_10.pdf](http://www.britishcouncil.org/refugee_boy_session_10.pdf)

### The Other Side of Truth

by Beverley Naidoo

A shot. Two shots at the gate in the early morning and a car screeches away down an avenue of palm trees. A tragedy—and a terrible loss for Sade and her younger brother Femi, children of an outspoken Nigerian journalist. Now terror is all around them and they must flee their country. Plans for their journey have to be hastily arranged. Everything must be done in secret. But once Sade and Femi reach England, they will be safe—won't they?

- For ages 12+

### The Arrival

by Shaun Tan

A graphic novel that depicts a man's journey as he leaves home to build a better future for his family.

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# Activities — for Key Stage Four

## **'A Time to Flee'**

- For ages 11-16

Learn about why people become refugees and then do role-play in groups

[www.amnesty.org.uk/uploads/documents/doc\\_19117.pdf](http://www.amnesty.org.uk/uploads/documents/doc_19117.pdf)

## **'Border Control'**

- For ages 12+

Divide pupils into 'immigration officers' and 'refugees' and have each group present their arguments

[www.amnesty.org.uk/uploads/documents/doc\\_16845.pdf](http://www.amnesty.org.uk/uploads/documents/doc_16845.pdf)

## **'The Great Escape' game**

- For ages 14+

Pupils work in teams, facing different challenges and making decisions to make their way across the game board to safety

[www.amnesty.org.uk/content.asp?CategoryID=11643](http://www.amnesty.org.uk/content.asp?CategoryID=11643)

## **Stop and Talk**

Research the topic of asylum-seekers in Britain, using as many different sources as possible—newspapers, internet, television, radio, first-hand interviews. Analyse the range of information, opinions and statistics available and the way that facts and data can be used to influence, persuade or prove a point. Choose the sources that you think are the most balanced or trustworthy to create a balanced report on the issue.

# Activities — for Key Stage Five

## 'Go Back to Where You Came From'

A series from Australia where 6 participants followed typical refugee journeys

Watch the clips online [www.sbs.com.au/goback/](http://www.sbs.com.au/goback/)

Discuss in class the issues raised

## Debate

Give the students different roles—asylum-seeker, UKBA official, Daily Mail reader, refugee charity worker. Decide on a question to be debated eg. 'Is the UK a 'soft touch' on asylum?' Give the students time to research their positions and prepare their arguments. See here for more information about organising debates:

[www.educationscotland.gov.uk/debatinginschools/index.asp](http://www.educationscotland.gov.uk/debatinginschools/index.asp)

Books to read for Key Stage Four and Five

## What is the What

by Dave Eggers

Valentino Achak Deng is just a boy when conflict separates him from his family and forces him to leave his small Sudanese village, joining thousands of other orphans on their long, long walk to Ethiopia, where they find safety – for a time. Along the way Valentino encounters enemy soldiers, liberation rebels and deadly militias, hyenas and lions, disease and starvation. But there are experiences ahead that will test his spirit in even greater ways than these...

## A Long Way Gone: The True Story of a Child Soldier

by Ishmael Beah

The true story of Ishmael Bah and how, at the age of twelve in Sierra Leone, he fled attacking rebels and wandered a land rendered unrecognizable by violence. By thirteen, he'd been picked up by the government army, and Beah, at heart a gentle boy, found he was capable of truly terrible acts.

## The Other Hand

by Chris Cleave

The story of one brave Nigerian girl, Little Bee. She turns up on the doorstep of a slightly lost English woman one morning and simply asks, "Can you help?"

## By the Sea

by Abdulrazak Gurnah

On a late November afternoon, Saleh Omar arrives at Gatwick Airport from Zanzibar, a far away island in the Indian Ocean. With him he has a small bag in which there lies his most precious possession - a mahogany box containing incense. He used to own a furniture shop, have a house and be a husband and father. Now he is an asylum seeker from paradise; silence his only protection.





# Contributions of refugees

## Mo Farah



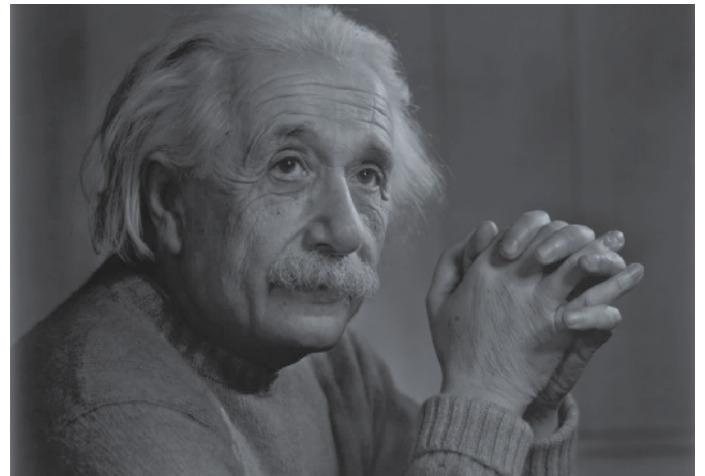
Mo Farah arrived in the UK when he was 8 years old, with his brother and father. They came from Somalia, fleeing war. He started junior school with only three English phrases - "excuse me", "where is the toilet?" and "c'mon then."

Three years later, he was struggling at Community College and could easily have gone off the rails, when he met PE teacher Alan Watkinson. Mr Watkinson noticed that Mo was a keen football player but it was his speed on the pitch that made him stand out. He knew he would need a lot of support in order to develop this skill.

Mr Watkinson said: "If he was going to have any chance to progress, someone was going to have to take him under their wing - there were so many distractions that could get in the way." He entered Mo in a cross country course, where he finished second. He continued training and entering competitions and improved along the way. Mr Watkinson drove him to athletics meetings and used their trips as English lessons.

Mo went on to break various long distance records and win championships and medals. He is currently the Olympic 5000m and 10,000m champion as well as 5000m World and European champion. Mr Watkinson was the best man at his wedding.

## Albert Einstein



Albert Einstein fled Germany in 1933. His cottage was raided by the Nazis, his books were burnt and his name was on a list of targets for assassination. He lived in Belgium, England and America. He is considered as the father of modern physics.

## Bob Marley



In 1976, Bob Marley and his wife Rita fled Jamaica and spent two years in England, following being shot at before a concert organised to bring two rival political groups together.

# Contributions of refugees

## Prince Philip



In 1922, Prince Philip's family fled Greece during the Greco-Turkish war. Philip (aged 1) was escorted by the British Navy in a cot made out of a fruit box. He later married Queen Elizabeth II of Britain.

## Michael Marks



Michael Marks, one of the founders of Marks & Spencer was a Jewish refugee fleeing from the Russian Empire in the late 19th century.

## Rita Ora



Rita Ora born 26 November 1990 is a British singer-songwriter. In 2012, she released her debut album, Ora which debuted at number one in the United Kingdom. Rita Ora was born in Pristina, SFR Yugoslavia (today Kosovo[a]) to Kosovar-Albanian parents and moved to the United Kingdom when she was one.

# Useful Contacts and extra resource materials

Find your local City of Sanctuary group  
[www.cityofsanctuary.org/about/groups](http://www.cityofsanctuary.org/about/groups)  
or email [coordinator@cityofsanctuary.org](mailto:coordinator@cityofsanctuary.org)

Learn more about the work of the Refugee Council  
[refugeecouncil.org.uk](http://refugeecouncil.org.uk)

Learn more about the work of The Children's Society  
[www.childrenssociety.org.uk](http://www.childrenssociety.org.uk)

Going It Alone – a Childrens Society report about children in the asylum process  
[www.childrenssociety.org.uk/sites/default/files/tcs/research\\_docs/Going%20it%20alone%20-%20Children%20in%20the%20asylum%20process\\_0.pdf](http://www.childrenssociety.org.uk/sites/default/files/tcs/research_docs/Going%20it%20alone%20-%20Children%20in%20the%20asylum%20process_0.pdf)

Count us In – a Childrens Society report about refugee children in the education system  
[childrenssociety.org.uk/sites/default/files/tcs/research\\_docs/Count%20us%20in%20-%20Young%20refugees%20in%20the%20education%20system\\_0.pdf](http://childrenssociety.org.uk/sites/default/files/tcs/research_docs/Count%20us%20in%20-%20Young%20refugees%20in%20the%20education%20system_0.pdf)

Five animated stories giving a unique insight into the lives of young people who have sought refuge in the UK, told by the children themselves  
[www.bbc.co.uk/programmes/b01k7c4q](http://www.bbc.co.uk/programmes/b01k7c4q)

Short films made by Roma Children in Leeds  
[www.migrationyorkshire.org.uk/?page=shortfilmsbyromachildren](http://www.migrationyorkshire.org.uk/?page=shortfilmsbyromachildren)

NASSEA is a professional organisation, established in 1989, to represent northern services and teams of staff focusing on Ethnic Minority Achievement (EMA).  
<http://nassea.org.uk/gmc-eal-directory/contacts/>

A list of famous refugees  
[www.refugeeweek.org.uk/Info-Centre/Famous-Refugees](http://www.refugeeweek.org.uk/Info-Centre/Famous-Refugees)

The agency is mandated to lead and co-ordinate international action to protect refugees and resolve refugee problems worldwide. Its primary purpose is to safeguard the rights and well-being of refugees.  
[www.unhcr.org/](http://www.unhcr.org/)

All You Need for a Refugee Assembly  
[www.risc.org.uk/files/refugee\\_assembly.pdf](http://www.risc.org.uk/files/refugee_assembly.pdf)

'Far from Home' Assembly  
[http://learn.christianaid.org.uk/TeachersResources/primary/primaryassembly\\_jun08.aspx](http://learn.christianaid.org.uk/TeachersResources/primary/primaryassembly_jun08.aspx)

Global Communities Primary Pack  
[www.refugeeweek.org.uk/Resources/Refugee%20Week/Documents/Global%20Communities%20Primary%20pack.pdf](http://www.refugeeweek.org.uk/Resources/Refugee%20Week/Documents/Global%20Communities%20Primary%20pack.pdf)

Global Communities Secondary Pack  
[www.refugeeweek.org.uk/Resources/Refugee%20Week/Documents/Global%20Communities%20Secondary%20pack.pdf](http://www.refugeeweek.org.uk/Resources/Refugee%20Week/Documents/Global%20Communities%20Secondary%20pack.pdf)

UNHCR Game 'Against All Odds'  
Experience what it's like to be a refugee—escape war and conflict, seek safety and start a new life  
[www.playagainstalldds.com/](http://www.playagainstalldds.com/)

Teachers' Guide—[www.playagainstalldds.com/teachersupervision/us/index\\_uk.html](http://www.playagainstalldds.com/teachersupervision/us/index_uk.html)

Red Cross 'Positive Images' toolkit  
Why do people migrate? Who are migrants?  
[www.redcross.org.uk/What-we-do/Teaching-resources/Teaching-packages/Positive-Images](http://www.redcross.org.uk/What-we-do/Teaching-resources/Teaching-packages/Positive-Images)

Refugee Week Resources for Teachers  
[refugeeweek.org.au/resources/2012\\_RW\\_ResourceKit\\_Ch5.pdf](http://refugeeweek.org.au/resources/2012_RW_ResourceKit_Ch5.pdf)